mass art paper

issue three

the cafeteria

The one consensus of opinion at this college is that the cafeteria is a brutal environment. A blaring jukebox pounds the ears of those trying to talk, an endless storm of chattering drowns the music of those who want to listen. Studenets stare at each other across rows of regimented tables, and if our eyes wander around the room, we see a panorama of ancient posters, chintzy food advertisements, and fingerprinted wall graphics. We sit numbly munching food and plotting behind glazed eyes to spend as little time as possible in the building.

Does it have to remain that way? At the initiative of students in the environmental arts department, the first of a series of meetings was held last Monday to see what can be done. Present at the meeting were representatives of the administration, John Cataldo and David McGavern, faculty members Calvin Burnett and Karl Linn, Mr. Dudley of Dee's Catering Service and interested students.

The group discussed present inadequacies, design alternatives, and methods of gathering student participation in planning and construction. John Cataldo and Fred Johnson suggested that the cafeteria be re-designed as a multi-purpose space which could accommodate meetings and theatre events. Dr. Cataldo defined the problem as one of integrating intimate spaces with open spaces. Movable modular units and collapsible furniture were debated.

Dr. Cataldo linked planning of the new cafeteria to his views on college governance. Any effort affecting the college community should be planned and executed not by isolated segments of the college but by groups representative of all interests. The re-designed cafeteria in Cataldo's words "should not be labeled as students only or faculty only."

A multi-purpose area might be in use after the cafeteria closes and the answer to security problems was offered by Karl Linn. He proposed a partition be build in front of the counter area with a door at either end. This is the less expensive alternative to repairing the old rolling screens above the counter. Vending machines placed outside the partition would serve people after hours.

Acoustical problems were considered. Those seeking intimate conversation might retreat to small tables or restaurantstyle booths along walls. There might even be some way of allowing conversation and at the same time pacifying jukebox listeners. The problem might be solved by some form of modular partitioning, an innovative speaker arrangement, or the creation of a "music room" somewhere outside the cafeteria.

Fred Johnson imagined the design as a clustering of tables and booths against the walls with a large open area in the center of the room. Carol Mitchell suggested defining open areas and intimate spaces by raising and lowering floor levels, bringing in rugs, plants, and varied lighting. Areas for lounging as well as eating should be provided.

With characteristically expansive imagination Fred Johnson asked, with the elimination of security problems by a partitioned kitchen and counter, why limit renovation to the present cafeteria? Doors to the cafeteria could be removed, space could flow from the present eating area through outside halls and possibly include a re-designed quiet reading lounge in the present drab, institutional reading room.

To increase communication, an improvement in the bulletin board situation was suggested. Old notices must be controlled by stamped dates, bulletin boards on walls might be eliminated entirely by moveable display boards used for exhibitions.. Lawrie Kaplan quite seriously suggested building a pulpit or soap box in one corner.

An obvious use for wall and hallway space was offered by Dr. Cataldo. The school needs different kinds of exhibition space. Fred Johnson added that the present exhibition areas are too limited and more intimate areas for the display of ceramics and crafts are needed.

Mr. Dudley (Mr. Dee) explained that his catering service needs some fundamental equipment like refrigerated counters for salads and pastries and a coffee urn to replace inadequate hotplates. Dee was in agreement with the need for redesigning the space but, understandably, insisted that the necessary number of chairs and tables be provided during lunch hours.

The effort to re-design the cafeteria now has the sanction of the Student Government, the Faculty Council, division heads and the administration. The next steps involve the gradual expansion of student-faculty participation in planning and construction. Along with further discussion the building of life-sized mock-ups of tables and booths will take place this Monday at 3 p.m. in the cafeteria. All are invited to express their thoughts and participate in design games. While the particular talents of each department are welcome, people should not feel limited to certain roles We have the means to change our environment, you must supply the will.

Michael Hachey

christmas sale

A Christmas Sale of students' art work is scheduled for the week of December 14 thru 19, 1970. The sale will be open from 9 a.m. until 5 p.m. with the exception of Tuesday and Thursday evenings when it will remain open for the evening classes.

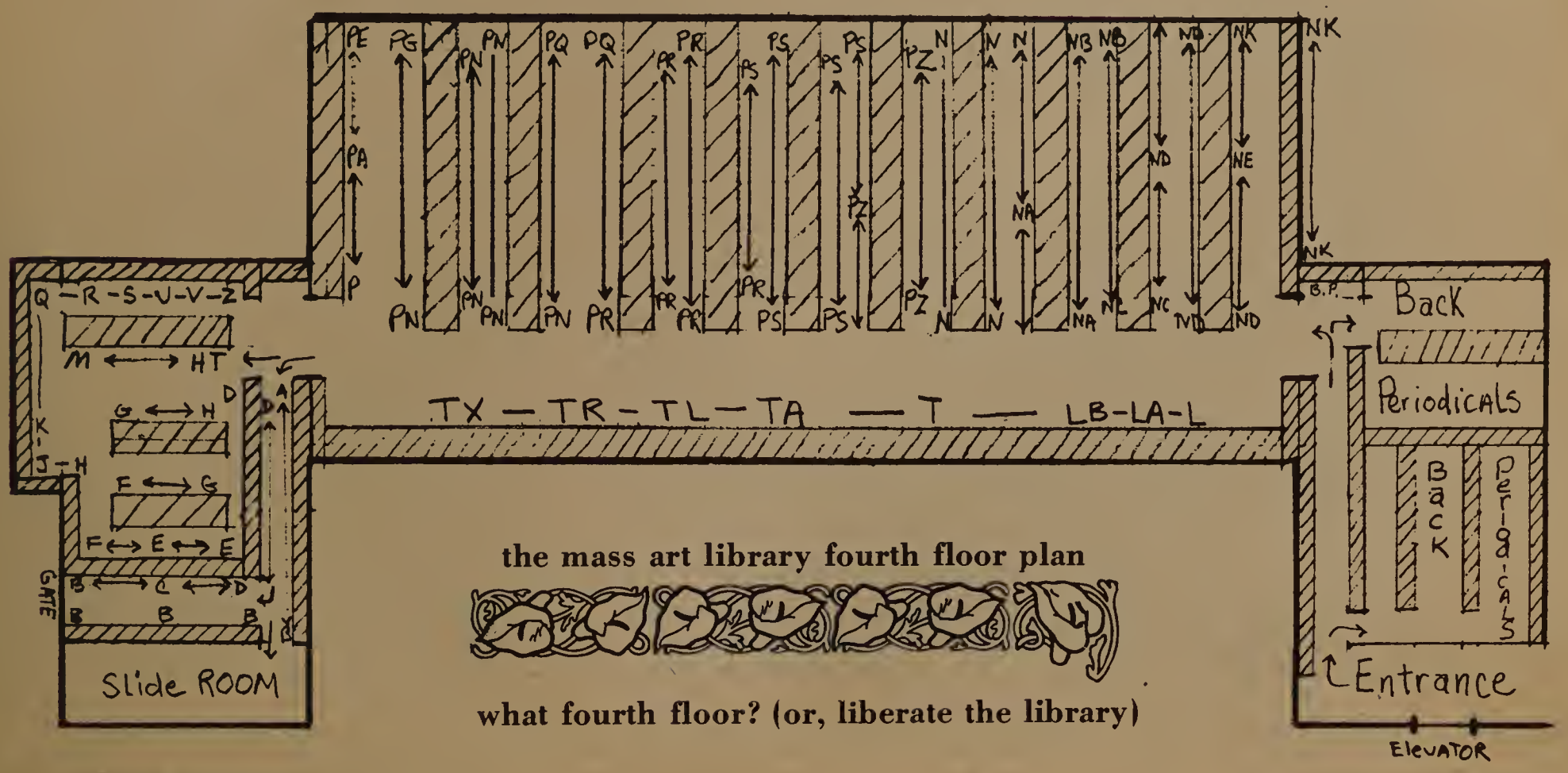
The sale will take place in the main gallery and the two side galleries and will include the ceramic department sale.

We invite all departments to contribute and especially ask that some students and/or teachers from each department volunteer their help and time to the successful planning and production of the sale. We would like a coordinator from each department.

We would like to be able to offer for sale a wide range of art works including Christmas cards, jewelry, wall hangings, rugs, sculpture, paintings, prints, photographs, ceramics, boutique items from the Fashion Department, and so on.

For further details see one of your department or division heads.

The Christmas Sale Committee



the mass art library fourth floor plan

what fourth floor? (or, liberate the library)

Laura Nero tunes and the aroma of fried onion rings waft their way in stereo to the least explored part of 364 Brookline Ave. In contrast, an occasional student mutters monosyllabic incantations at the ominous maze of books which again successfully obscured that particular piece of information. The defeated student leaves secretly vowing never to return. Even to the student familiar with the library last year, the physical changeover is a discouraging obstacle.

As though mad with power, the library has overflowed the fourth floor, has ousted our weavers, establishing a reading room, and now poises threateningly outside our cafeteria door! Will this consumeristic "Blob" ever be contained? Why, only last year in celebration of the merging of art and technology, the library was given a telephone of its own. Fortunately such innovations as this have paid off for Mass. Art now has one of the best art libraries in the area.

The information is present. The problem for the student now lies in its extraction. Some students are unaware of the many tools at their disposal in the library. Not to mention three librarians eager to unlock the confusion most students feel when confronted with the library's system. It boasts a slide collection and a slide viewer, a microfilm collection, eight Albers serigraphs, subscriptions to 300 periodicals and newspapers, a record player and a collection of 300 albums, a tape recorder and a tape.

Though Mr. Hopkins feels the library's facilities should include a Xerox machine and a microfilm reader-printer, he and his staff are kept busy with the 10,000 new volumes the school has recently acquired. In September the library housed 23,000 books, by June it will accommodate 40,000 volumes. 500 to 800 new books are delivered each week and must be catalogued. This inundation of new books as well as a diminished work-study assistance (only 50 hours a week) have taxed an already overburdened staff. A better understanding of the library's system and physical set-up would benefit students and librarians alike.

Recently, the library switched from the Dewey Decimal to the Library of Congress method of cataloging. Books are classified according to subject matter and assigned to a general category with an alphabetical listing. The four categories which predominate in our college are as follows:

L - Education
T - Technology, Design, Ceramics, Photography
N - Art, Art History
P - Literature

These books are located in the main room. The remaining categories are located in the smaller rooms in the rear of the library.

Once the user grasps this system, he may bypass the card catalogue, which is organized by author and title as well as subject. In the reading room is an excellent collection of reference material which enables the student to do most of his ref-work there, though he may have to go to a larger library for some material.

The library's aim is twofold. While augmenting the curriculum, it supplements the student's classroom experience in areas that are not offered in the curriculum, such as music, science and literature. There is also a large collection of college and graduate school catalogues and guide books containing graduate school information.

Though the library may seem a mysterious, alien, even hostile environment, it can easily become clear sailing.

Chris Noonan

the paper

The one difficulty in this college which turns all other difficulties into monumental crises is the problem of communication. As a student newspaper, we have the opportunity to offer one kind of solution,but presently the editorial "we" consists of approximately two people with a fluctuating number of contributors.

The limited number of people involved with the paper results in fitful and eratic publishing.which works against any kind of continuity of communication that might be established. The small number of writers forces selective reporting and inadequate follow up of stories. We lose the ability to report and influence events.

What is really needed is a group of people willing to research and report, to interview students, faculty, and administrators. Photographers, writers, and graphic designers have an opportunity to work with real freedom on something of practical importance.

Published on a regular weekly basis, sustained by advertisements, the paper could keep us in touch with developments inside and outside the college while offering a reliable voice for student opinion.

Recognizing this, the Dean of Students has offered to negotiate with Dr. Cataldo academic credit as an incentive to those working consistantly on a weekly paper. While the intentions of the offer are welcome and go directly to a real need, the possibility of the newspaper becoming an institutional newsletter is real. This is why the prospective workers for the paper should feel strongly about intelligent, interpretive writing.

With effort, the paper could do both jobs, but that requires an expanded and thoroughly committed staff as well as"contributors". Those wishing to work on such a paper or those wishing to express thoughts about the paper are invited to a meeting in B6 at 1:00 PM Monday, Dec. 7. Those not able to attend that meeting are invited to leave their names in the newspaper mailbox in the college business office.

staff

Michael Hachey,Editor
Black Artist's Union
Eric Kimball
Cristyn Lamb
Chris Noonan
Joan Rubin
Richard Szczypek

seniors

If you want to have your photograph in the Year-Box, please leave one in the student government office by January 15th There are no restrictions as to how you appear in the photograph, we only ask that the print be of fairly decent quality and is 4" x 10" or 8" x 10" and is black and white.

Write your name on the back in pencil in case we don't recognize you. If you cannot obtain a photo and want one, contact me, Bob Orlando, and I'll see that you get yours.

jobs

Candidate needed to do pastel portrait of child.

Candidate with ceramics background needed to reproduce the natural decay of teeth.

Candidate with sculpture experience to do a metal sculpture. Wall measures 10x6.

Live-in to care for four children over the Christmas Holidays. Dec. 20-Jan. 3

Light Housekeeping full-time on Saturdays.

Illustrator with fashion flare for shoe company. Work can be mailed.

Simmons College Christmas sale looking for drawings, prints, and silk-screens preferably matted. Student priced sold on consignment.

Candidate to design letterhead for company stationery and business cards.

Diversional therapy aid to assist teaching arts and crafts. Hours: 12:30-4:30 Monday-Thursday 9:00-5:00 Fridays.

Art teacher volunteer to work in community project in the North End.

Experimental High School needs a part-time assistant to work afternoons 11:00-2:00 open workshop.

Volunteer posters needed on Drug Abuse at Boston Public School Bldg. -15 Beacon Street.

Interested candidates please contact Robin Carter B-4 for particulars such as hours, dates, salary and experience requirements. Students can also obtain information on graduate schools (art); Peace Corps info. and applications; Civil Service news; info. and applications on the National Teacher and graduate record examinations.

john, evelyn, vasco, and june

SEE JOHN.

SEE JOHN RUN.

SEE JOHN RUN TO THE MEETING.

WHAT MEETING IS JOHN RUNNING TO?

JOHN IS RUNNING TO THE S.G.A.

MEETING.

WHAT IS S.G.A.?

S.G.A. IS THE STUDENT BODY!!!!

JOHN IS THE PRESIDENT OF THE

STUDENT BODY.

JOHN LIKES HIS NEW JOB.

HE WANTS TO BE A GOOD

PRESIDENT.

HOW CAN JOHN BE A GOOD

PRESIDENT????????

WITH HELP!

HELP FROM WHO????????

HELP FROM HIS VICE

PRESIDENT,(Vasco Pires),

HIS SECRETARY, (Evelyn Murphy)

and HIS TREASURER, (June

Alexandrovich).

WHO ELSE DOES JOHN NEED

HELP FROM????

JOHN NEEDS HELP FROM ANY

CONCERNED STUDENT WHO CARES

ABOUT THE FUTURE OF THE VOICE

OF THE STUDENT BODY IN MASS-ART!

JOHN NEEDS TWO CONCERNED STUDENTS

FROM EACH DIVISION IN THE COLLEGE.

THESE STUDENTS SHOULD BE ELECTED

FROM EACH DIVISION BY FRIDAY,

DECEMBER 4TH. THE NAMES OF THESE

STUDENTS SHOULD BE PLACED IN THE

BOX OF THE PRESIDENT OF THE S.G.A.

JOHN MILES IS THE PRESIDENT OF THE

S.G.A.

THESE STUDENTS WILL OFFICIALLY

BE KNOWN AS THE S.G.A.

REPRESENTATIVES. THERE WILL BE A

MEETING OF THE S.G.A. REPRESENTATIVES

ON WEDNESDAY, DECEMBER 9th, AT 10:30,

IN THE FOYER.

JOHN MILES WILL BE THERE.

VASCO PIRES WILL BE THERE.

EVELYN MURPHY WILL BE THERE.

JUNE ALEXANDROVICH WILL BE THERE.

CONCERNED STUDENTS WILL BE THERE.

WILL YOU BE THERE??????????????

SIMPLE, ISN'T IT!?!? NOT REALLY.

S.G.A/em

REGARDING IMCOMPLETE GRADES

All students that have not made up their Incomplete Grades by November 6 may extend the deadline to the end of the first semester with the permission of the instructor involved.

The registrar should be notified in writing by the instructor.

Dean Cataldo

institutions of education are as solitary confinements

The view of institutions of educations as solitary confinements is shared by many people today besides myself. The reason I have chosen this derives from the following quotation:

"Education is the perpetuation of the values of the ruling class."

Values of a class believing in racism, fascism, oppression, genoside and other inhumane acts; yet a society which disquises itself with the illusion of freedom and democracy.

An indepth analyzation of educational institutions will show the perpetual destructive force. An esample of this can be seen in the following books:
Death at an Early Age,
How Children Fail,
Our Children are Dying, and others.

I wish not to imply that the institutions should not exist, but be revised to serve all the people. You, who are part of these institutions, are guilty. Guilty of racism, fascism, oppression,and genoside. Why, becuase you are allowing these inhumane acts of today. You are the society which perpetuates the institutions of soliatry confinement.

I ask the question, "What kind of society permits racism in its educational institutions or what kind of society allows and encourages oppression of its masses? What kind of society is it that you are a part of which permits mental and physical genoside under the facade of education? Is this a society of freedom or democracy?"

Yet, you question and reject violently the retaliation of such groups as the Black Panthers to better themselves, their brothers and sisters, and other oppressed. You ask, "When will violence end?" We answer saying: When the fascists' injustice to the oppressed has ended. When the people of this society and its educational institutions become seriously interested and involved with the problems of the oppressed. When the institutions of education stop this negliance to its masses.

"Institutions of education be what you were built to be. Avoid not the issues of the oppressed. Be not institutions of solitary confinment, for to do this is to suffer the retaliation of the oppressed."

Destruction, change, and creation are three basic principles that rule our physical universe. This proven truth forms a trinty of physical, mental, and spiritual awareness. The wall which I have just finished is essentially this ideology in manifest form.

What goes around comes around and 360 degrees of energy are needed for its perimeter imposed of a sky that represents armageddon is a golden circle.

Arms stretched like a warrior, crucifixion is a red man giving grace to our Lord God

Also imposed in that same figure inside the circle is a white man representing change and that change is to Peace, illustrated by two arms stretching with the peace symbol. For if he does not change his ways to peace, WAR will be unto him.

Straight up and down the circle also imposed in this universal man, is a Black Man, radiating strength and creativity and the struggle for the prophesy of the third world.

There's more to it-come and feel it.

yantee's wall

E. CONCORD & WASHINGTON

Peace and Power
Yantee Bell

every line has a beginning

Sept. 1969 found Massachusetts College of Art in the midst of several changes. These were not all relating to the interior of the building but to something was giving new atmosphere to the whole student body. Previous to this the college was predominantly white.

In the past two years black activists have disassociated themselves progressively from white tactics and goals. Themost recent challange is to the college which poses a more fundamental threat than its white counterpart. It is thought there is potential violence inherent in racial confrontation. The university or college represents the door to success in the white world of affairs. In a recent article in a popular weekly, it was stated that a substantial number of black students reject the white education offered them and demand radical change in curriculum. Looking at the statement in a broader view, it could be very well said that black students have been misinterpreted. In past years the only difference between all black colleges and the white ones was racial.

In this new awareness of ourselves, blacks would like a basis for which we can build from. In our pursuits beyond college, the black man has to deal with the same complictions and more than the white man in this society. The sociology and pschycology by its standards are all fine in directing its society, but does not apply in todays black community. As blacks students we should have one main objective, this being to use the skills acquired in developing the black community. In order to be successful we must be able to cope with our own problems. If we accept these to be sociological, there is danger of creating and affirming feelings of inferiority. We must be prepared to build up the community by encouraging a proud people, aware of their heritage and originality thus having a confident and productive community. In our attempt to reach the community through art, we must have some background in African and Afro-American art. A good basis for such background can be found in such courses or topics as Black Art History, African History, and American Negro History. From these we can study problems of our people in the past, which may heavily reflect on current and future issues. These courses should naturally be planned and instructed by black people. As black students are about pushing to develop such things there are many whites becoming hostile, and some are even feeling offended. This is certainly not necessary, for black people have been openly offended in past years without any proclaimed sociological advice. It must be realized, brothers and sisters, that one does not accept what he does not understand. It is imagined that there is an explanation due.

Black people have always been generally exposed to living in a white society, however, there are very few whites who have been exposed to living conditions of black people. The poorer white people have but experienced one aspect of this..he had only to become educated or given a better salary. The black sutdents objectives cover a lot of territory , but stem besically from one thing, an impared society. Students have a job ahead of them, both black and white. Black students, we can begin with equipping ourselves with correct essentials for black living in this society. Our first step should be putting ideas to work and less debating at the conference table. The white student should aim for less confrontation which stimulates blacks, usually, designating one to converse rather than act.

Every line has a beginning whether it be ragged or smooth. Its development straightens it. We have made a beginning, let's develop it.

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cue

The Black Artists Union at Massart in conjunction with the Massart Faculty Committee on Urban Education is conducting a recruiting program aimed at getting a larger percentage of art students from the Boston School System. The program is specifically looking for so-called "disadvantaged" students in order to give them a chance that they ordinarily would not have had.

As of now the program consists of teams made up of Administration, faculty, and students of the Black Artists Union, who go out and visit Boston high schools and give them general information on admission, financial aid, and courses offered at the college. We also look at student work and offer suggestions on improving the presentation of portfolios.

In the last four weeks, we have visited six high schools and have files on many students who have shown a desire for a career in the field of art.

All students/faculty are invited to offer any suggestions as to what kinds of programs/activities would be effective in helping incoming students to better adjust to college life.

How can we, the student body and faculty of Massart, make this a community that students would want to become a part of?

Any students interested in working with the CUE Committee, please contact Mr. Lettis in the Education Dept. or Dean McGavern.

WANTED

Black and white photographs or negatives depicting activities and life style at the College. Pictures of past events like the paint-in, moratoriums, art auction, and stage productions are particularly valuable. Can discuss terms.
David McGavern
Dean of Students - M1

MONDAY AFTERNOON INFORMAL DIALOGUE

Each Monday at 3 p.m. I invite students (one, few, or many) to meet with me at my office for informal discussion. I hope that these weekly sessions will provide an opportunity for us to share ideas about the college's current operations and future plans.

Jack Nolan
President

american mythology of lawrie kaplan

I have admired Lawrie Kaplan's viewpoints since we were freshmen and I was very pleased to be able to have a collection of his work at the dimension: Art gallerie in Norwood.

Lawrie showed an unusually large collection. The proliferation of work comes through an intense development of his personal philospphy. Unlike many artists who feel insulted when questioned about their work and feel their pieces speak for themselves, Lawrie wants to communicate. He feels that his art should be relevant. This does not necessarily mean the up-to-date, modern technology type of relevancy, rather a work of art that is relevant to people. This is why the concern of his paintings and prints are people, recognizable as human beings similar to our-selves faced with the symbols of environment of our age.

He would interpret his category of work as being "New Realism". Of the works: paintings, watercolors, gouache, and etchings, on display, Lawrie has called them "early me". Some of his paintings have a 1930 flavor. He worked with the 30's because he felt he was now far enough ahead in time to get a perspective on the generalities of that era. All of his subjects are heavily laden with background memories or images we can relate to, like his "American Mythology"; the moviestars, cowboys, and the spacemen. We are in Lawrie's words, "the mickey mouse generation." I don't think he would care to go further with that statement at this point in his development, but I think perhaps through his work we see ourselves as having gone even further. No longer content with a cartoon fantasy, which was the break from a too stark reality, we have compromisised. It is not hard to see the combination of reality and fantasy in Lawrie's modern day men with mickey mouse ears.

As I said, these pieces are Lawrie early works. He is now trying to get away from personal introspection and is now "trying to represent the collective subconscious of our generation." He can't use religion because Americans don't relate to religion anymore. He feels "politics is the mythology of today".

Lawrie is impressed by Jean-Luc Godard, the French film director. Godard as an artist has turned to politics in his films and has given a new relevancy to his films. Lawrie's recent work deals with political statements of his own on such things as the murder of Lee Harvey Oswald and the effect this must have had on those watching the event on television. He is interested in the effect of mass communication and has chosen to draw a parallel between his medium and the communicating media such as film and television. He will choose a 'still' from a movie and try to get a message across through the symbols implicit in that one shot. There is always something to read into his work, a reason to return again and again. We can learn from it.

An awareness of art history, not just modern, but from Giotto or even further back, is important to him. "You can't begin without an awareness of these people." Their minds were reacting to something of themselves and they put their souls on canvas for us to learn from.

I hope Lawrie would agree with me when I say that I don't believe an artist should work for the public. He should never set out to educate the public, and yet I am personally happy when I find an artist who cares to communicate to others.

Lawrie's work was on display at dimension Art gallerie, 918 Route 1, in Norwood. I think both Lawrie and I have learned many things from this show, one of which is the pitiful lack of interest on the part of both the faculty and students toward members of the school having outside shows.

Cristyn Lamb

an didjew half a godly time
in skool today an did you eat
paste an cut with blunt scissors?
an did you drink all ya milk
an wuz you a gud boy?
---old saying

mass college of art thou art amassed collage a mask a lodge a dodge a shuck ya heads is stuck ya grind ya minds to make a buck ya arters an martyrs an all ya late starters ya measure ya soul against nickels an quarters ya sorta distorted ya artists' assorted identifixations an cheap imitations o deep situations need no explanation rate no more translation

sinduced in sexhibits ya really inhibits ya crush up the good an ya drink up their blood an ya splash it on walls an ya pour it in halls--eternally external you're goddam infernal your arty officials rave bout their initials an blow on their whistles while teachers is preachin bout heights they is reachin beseechin those seekin to play in the sea to waddle in piddlin mediocrity to follow the fashion o sure man its passin but comin attractions are right on their way abstraction distraction an lots of exlaction factions of inaction breed mental decay

illusions delusions yarrive at conclusions an seek for expreshun in lessons ya taught that painting with pain does begin its a sin but with ting it does end an its sure to be bought by gluttonous mutton faced dollar bill wavers who waver in galleries salaries high they seeking new flavors they reeking out favors they give ya a couple an soon by an buy ya been bought ya been sold an ya out in the cold with minimal crimnals who stand all around sublimnal theys weepin bout funds they was reapin but their washington mountains has turned into mounds while their souls an their goals rot in holes in the ground

an ma thots an jots burn return once more to you who got ears what dont hear eyes they dont give no clue ya tongue its been sprung an ya rattle an tattle the thoughts that ya think that ya think an ya rattle ya little brain boxes they leakin an rusted ya broken an busted ya all time disgusted the gust an the must an the dust in ya head ya half the tomb thankin youd like to be dead ya probably aint hear/see a word dot i said

man what do ya want can ya take it from me the nothing ya hear an the nothin ya see the nothin ya speak an the nothin you'll be the unsacred bonebreakin acres of nothin? nothin

oh shadow man follow me if really ya must dont fall on me man ive had quite enough dust. must i avenge your deaf? i ain't gone no more open ma eyes expose ma brain to all ya lies im sick an im tired but i aint beat i puke my guts out in the street got my pistol in ma pocket got ma gorilla on ma back i walk on down de road in style a mile beguiled but riled in single file the miles pile

an i dont understand to pretend nothin.
got an exploitation fer this phenomena? hmm?
---eric Kimball

snails

Place your antenna in mine and we'll go down the garden path.. together. People are like us.. ugly but clever, very clever and capable of great beauty. Crawl along with noble purpose then...for we are the sum total of what we leave behind. Abandon our tiny homes..for an instant..and make love..aaah. Bang our shells together and make music..mmmm. Cover with silver threads grass, flowers, trees....the earth itself. Everything, everything. And when the rain comes we can peep from under cozy self-sufficiency and watch it all sparkle. sparkle over all we've ooozed possessed. When we've covered it all..realized the dream.... created a great din from the banging of our mighty shells the worms will hold their breath and marvel at this race of snails. They'll come to critique the quality of what we've left behind. What man could crunch as now.

Joan Rubin